THE NEW PLAYS

"Cousin Lucy" Displays Fashions and Julian Eltinge.

BY CHARLES DARNTON.

E VEN those who think they know their Broadway never know which way it's going to turn. It most one of those unempeous turns at the Cohen Theatre last night by halting "Counts Lucy" with applause for June Caker, who was a "Queeny" that appealed to its tenderiolaish if not tender heart.

Curiously enough, Miss Oaker, who has hitherto figured as leading woman with Witton Lackage and other more or imm serious actors, rose like the bubbles of the champagne are drank to a point in the astimation of the audience above even that of the star of the evening, Julian Editors. By mixing comedy in the glass that cheers the midnight supper, Miss Oaker, as a sort of war bride who would face alimony without shrinking, suddenly found beracif the centre of interest, and for several moments she was piaced in the somewhat emberrassing ret pleasant position of holding up the play. Meanwhile Mr. Ellings smiled like a gentleman and patiently waited to go on with the performance.

Other audiences may come and go without paying any particular attention to Miss Osher. But Broadway is Broadway especially on a first-night, and its history is all in the night's work. In the long Journey that every

theatrices company takes after New York has become indifferent, Mr. Eltings will probably have everything his own way. This doesn't mean that last night's audience betrayed any tack of interest in his pseudiar talents.

There is no standard, of course, for feminine chafacterization by an actor unless we choose to go back to "Charley's Aunt." Happity, Mr. Eltings never lets you forget he is merely masquerating in skirts. Thanks to Charles Kietn, who made "Cousin Lucy" his last work, the masculine side of the nice of t the play is givenys kept in mind. At the same time "Coustn Lucy" serves chiefly as a display of fashions and Julian Ellinge. There's no getting away from gowns and the really slever actor who wears them. The play itself is largely a matter of clothes. It puts a man into dresses after he is believed to be dead and an insurance company is supposed to be dozing on its job. The plot is really handed over to the dressmaker. As Eddie Foy might Mr. Ellinge were various "creations" of Melville Ellis with a style all

his own. Institutially, he sang three or four songs by Jerome Kern very nicely. It was his singing, in fact, that stamped him as an exceptionally clever product of the stage. There was no reason for his songs, except when he sought to save his face from blushes that might have been the result of "stories," on the tongues of telkative ladies who felt themselves quite safe. But a few more musical numbers would have added greatly to the entertainment. Mr. Kern should be encouraged to do even more than he has done for "Cousin Lucy."

There might also be greater opportunity for the comic possibilities of Dallas Welford, who, in his discretion as an English servant, suggested nothing so much as a human siphon. This is by far the best thing Mr. Welfard has done since he appeared in "Mr. Hopkinson." He is so good, in

fact, that there might easily be more of him.

Without apologies to Ibsen it may be said that Miss Oaker put vineleaves in her hair to the huge delight of her audience. Mark Smith was
amusing. Mrs. Stuart Robson cut a large and comic figure, and a dozen trim young women added to the gaity of the evening. "Cousin Lucy" is both "showy" and entertaining.

ott Dexter, Ernest Truex, Frank Kem-ble Cooper, David Glassford, Frank Losee and William Norton.

The most popular infant in New

Plays for the

Coming Week

"The House of Glass," a new play by Max Marcin, will be produced by Cohan & Harris at the Candler Theatre on Wednesday night. The cast in "The Road to Happiness"—"Just Outside the Door." "The House of Glass," a new play by Max Marcin, will be produced by Cohan & Harris at the Candler Theatre on Wednesday night. The cast includes Mary Ryan, Ada Gliman, Lila Rhodes, Florence Wolcott, Frederick Burt, Harry C. Browns, Thomas Walcott, Frank Young, Sam Meyers, John Fenton, E. J. McGuire and Frank M. Thomas. the Door," "The House of Glass," and "See My Lawyer" Other Offerings—"Young America" Will Be Produced To-Night.

The Eitinge Theatre reopens on Thursday evening, when A. H. Woods pracents Max Marcin's new play entitled "See My Lawyer," with T. Roy Barnes in the leading role. The play is a farce comedy. The other character is an exuberant young promoter, whose visionary schemes of wealth involve him in difficulties. In the end his dreams prove less quixthe Door," "The House To-Night.

wealth involve him in difficulties. In the end his dreams prove less quixotic than they seemed. With Mr. Barnes will be Margot Williams, Hal Russell, Inez Buck, Gus Feinberg, Walter Horton, John Flood, Harry Lilford, Sydney Booth, John Daly Murphy, Frank Monroe, Conrad Cantzen, Richard Lyle, Jules Ferrar and Sen Richard Lyle, Jules Ferrar and VILLIAM HODGE comes to the ness," described by the author, Law- zen, Richard Lyle, Jules Ferrar and rence Whitman, as a comedy of optirence Whitman, as a comedy of optimism. The scene of the play is a village, which finds itself with a mystery to solve when a baby is left on the doorstep of the Squire's home. Jim Whitman, the character played by Mr. Hodge, comes to the defense of an unjustly accused girl and almost losses his own sweetheart as a result. In the end he unravels the mystery and brings happiness to everybody. and brings happiness to everybody. but not until there has been a village foud and even a tar and feather

lage feud and even a tar and feather party.

The Lexington Theatre reopens to night with "Potash and Perlmutter" as the attraction.

Same Rice and other buriesquers Range, Taylor Carrell, Howard Morgan, A. L. Evans, Edwin Melvin, A. W. Clark, Miriam Collins, Marguerite Batterson, Ida Vernon, Marie Haynes and Gladys Fairbanks.

Monday night: Monday and Thready night; Monday and Thready night with "Doffs and Other buriesquers to monday night: Monday night: Monday night: Monday night: Monday night: Monday night: Monday and Thready night: Monday and Gladys Fairbanks.

"Just Outside the Door," by Jules "Just Outside the Door," by Jules Bokert Goodman, will be disclosed at the Galety Theatre Monday night. It is produced by Henry Miller in association with Klaw & Erlanger. The play is based upon the theory that coincidence plays a tremendous part in human life and that coincidence itself has its solution, if we could only find it. The action takes place in a doctor's library. Dr. Whenton is a scientiat who believes in facts and only facts. His two children have ben reared on his theories of fact and truth. Gloria, his daughter, is an intensely practical girl who has read avidly of "advanced ideas." Kenneth, his son, is a novellst whose reputation is based upon his realistic books. The play Illustrates how romance lingers just outside every door and when it effects entrance, usually with unexpected abruptness, here it hursts the confines of convenusually with unexpected abruptness, how it bursts the confines of conven-tion, theory and human planning and sends the life currents whirling through entirely new whirling tion, theory and numan planning and sends the life currents whirling through entirely new channels. Prominent in the cast will be Kath-lene MacDonell, Ottola Nesmith, Liz-zle Hudson Coiller, Julia Mills, Elli-

Radway's Pills

NEXT WEEK'S ENTERTAINERS ON STAGE AND SCREEN



BROOKLYN BABY WINS

"The Girl Who Smiles" moves from "The Girl Who Smiles" moves from the Lyric to the Longacre Theatre on Monday night. "Silver Threads Among the Gold" is the feature film at the Rocking Chair Movies Sunday night; Monday

"MAIDS OF AMERICA" "SOME BABY!" GROWS AT COLUMBIA THEATRE. STEADILY IN POPULARITY.

For its attraction, beginning on Monday afternoon, the Columbia York is "Some Baby!" the farcical Theatre will have "Maids of Amer-Baby!" Is in three acts, by Zellah Covington and Jules Simonson, retaits vised and starged by Percival Knight and presented by the Estate of Henry of R. Harris. It deals with remarkable stituations following the supposed discovery of an elixir of youth by an old solentist who has reason to be leve that an overfose of it has been to undergo.

The management has been partices and they young girl seem to undergo.

The management has been particularly happy in casting the new farces. Frank Laior, who for many years had been identified with musical comedy, and who is been remembered for his work in "The Pink Lady," has received unanimous praise for his colebrated statuary; the Temple done of the sole of the old sciential. Enma Janvier returned to the stage after six years' retirement to appear as the elderly spinuser sister of the Professor, while Francist of the Professor while Francist of the Professor while Francist of the Professor while Professor whil prodigy at the Fulton Theatre. "Some ica." There will be a new two-act

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George C. Tilyou's Steeplechase Park BILLS AT PROCTOR'S. PALACE AND LOEW'S. EDESON IN PHOTO-PLAY

AT VITAGRAPH THEATRE.

Train selected as his theme the graft-ing of a hand on a living arm. Mort-meth's soul leaves his body, takes

flight in the image of himself and

K. Fox trophy as champion all- prima donna.

comedy skit, and Sylvia Loyal with her seventy pigeons. During the last half of the week Bertie Ford, slackwire tangoist, will be the chief feature. For the present week-end at the Fifty-eighth Street Theatre F tima, the dancer, heads the bill.

Gertrude Hoffmann remains for another week at the Palace in the Ordynski - Hoffmann production of "Sumurun." Others on the bill will be Muriel Worth and Lew Brice in new dances, William Pruette in a miniature operetta called "A Holland Romance," and Claire Rochester,

For its chief offering the Vitagraph Theatre will present Robert Edeson in "Mortmain," a screen version by Marguerite Bertsch of Arthur C. Train's story of the same name. Mr. Train selected as his theme the grafting of a hand on a living arm. Morts.

DEADING PLACE SAMUSEMEN

CHERISH

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THEATRES

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FULTON THEATRE

MONDAY, Aug. 30.

YOUNG AMERICA

LEXINGTON Theater States of the OPEN TO-NIGHT AT 8.15

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